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95 (Contd.) B. T

WEBB, J.

in the hands of the author, and the author's name is not mentioned. The book is bound in worn, reddish-brown leather, with gold-tooled decorations on the front cover and spine. The title page is heavily stained and faded, but the title "The History of the Life and Reign of King George the Second" is visible. The text pages are aged and yellowed, with some foxing and small stains. There are several small holes and insect damage along the left edge of the page.





MR. WEBB'S REPORT ON THE COLLECTION OF ORNAMENTAL ART  
AT TOULOUSE.

To Henry Cole, Esq., C.B., Inspector General of the Department of Science and Art.

13, George Street, Hanover Square,  
23 April 1856.

SIR,

In compliance with your request, I proceeded to Toulouse for the purpose of valuing the collection of M. Soulage, which he has offered to you for sale. I examined the collection with care, and in detail; and I beg leave to submit the following report on the results of my investigation:—

The collection of mediæval furniture, bronzes, &c. &c., belonging to M. Soulage, at Toulouse, is of very considerable importance and magnitude, being composed of 865 various objects. It has the great interest attached to it of having been got together with a view to illustrate the domestic usages of the middle ages. The principal pieces are of a first-rate character and importance, not only in point of quality as works of art, but also in many cases from having belonged to personages of historical note.

I would specify the grand chimney piece, in fine stone, sculptured by the brothers Lombardi; the magnificent lanthorn, executed in carved wood for the palace of the Doge Gradenigo; the tall and matchless fire dogs, in bronze; also the smaller ones, from the Brancaleoni palace; the fine bronze candlesticks of exquisite workmanship; the magnificent knocker in bronze, by John of Bologna; the carved furniture, comprising chairs of the rarest and most interesting forms; the richly carved cabinets, armoires, buffets, tables, &c. &c. The Raffaelle-ware is very conspicuous and important in this collection, comprising specimens of most of the celebrated potteries of Italy; amongst them will be found no less than 52 plates and dishes attributed to Maestro Georgio, one quite unique and of great value, representing the portrait of Perugino, after a drawing said to have been furnished by Raphael to the fabric at Urbino; also various interesting vases and cups of the same character, one of which is of the rarest beauty. The Limoges enamels, although not numerous, have amongst them two portraits of high value. The Italian medals, representing the celebrated personages of the renaissance, are replete with beauty and interest. Among the "orfèvrerie" is a piece reputed to be from the design of Michael Angelo; besides many others equally interesting.

The Palissy ware, though confined to a few specimens, boasts of a ewer or vase remarkable for its finish, beauty, and colour, and the like is not now to be met with. In every other section, indeed, there is something to mark a superior character to anything that can be obtained at the present moment.

Taking, therefore, the quality of most of the objects, their great interest in bearing the arms, crests, and monograms of the various remarkable and great persons to whom they appertained, the collection possesses a consequence which I have no fear of overstating, especially when, as at present, the Continent of Europe is being traversed by amateurs, dealers, and others, all anxious to secure everything that has pretensions to art or history, offering very high prices (which are daily augmenting) as the only means of tempting the possessors to part with their specimens.

I have based my valuation in a certain degree on present prices, because most high and tempting offers have already been made to M. Soulage for many of the objects; and, I believe, that if this collection were to be submitted to public competition, so great would be the desire to possess many or most of the articles, that many wealthy persons to whom it is well known would bid with a determination to purchase, and the product of the sale would arrive at a much higher point than might otherwise be anticipated, an event now of very frequent occurrence.

I propose here to give the estimate of each section in bulk; the number of objects and the aggregate prices will be as follows:—

No. 1.

The carved wood furniture, of which there are 88 pieces, comprises,—

- 51 Italian chairs, of various character, all interesting, and now become most difficult to obtain.
- 2 Large Italian coffers, with magnificent friezes, representing the history of David, &c.
- 1 Grand Hall lantern, most elaborately designed and carved in wood, with cariatydes, boys, mascarons, &c.; formerly from the palace of the Doge Gradenigo.

- 4 Carved tables, various.  
 3 Carved buffets.  
 3 Inlaid secretaire and 2 coffers, the same as the  
     4 chairs, with the arms of Guido Ubaldo.  
 3 Tall walnut-tree cabinets or armoires, most elabo-  
     rately sculptured.  
 1 Florentine mirror, in richly carved frame.  
 1 Most elaborately sculptured circular mirror,  
     with metal reflector, and very quaint devices,  
     &c., from the Borgia Palace.  
 1 Psyche, in carved wood, Isote d'Arimini.  
 1 Inlaid ebony frame, containing an unusual large  
     metallic reflector, from the Visconti.  
 1 Smaller metallic reflector, with Adam and Eve  
     painted on it.  
 3 Finely carved bellows, of very high quality.  
 1 Small reading stand.  
 1 Credence of the transition period, very elaborate.  
 1 Large carved and gilt Venetian picture frame.  
 2 Sets of elaborate carved cornices for the ceil-  
     ings of two rooms.  
 8 Sets of stands for Majolica dishes.

88

£2,888 0 0

## No. 2.

The bronzes, which are also most important, and now very rare, comprising 109 objects :—

- 2 A large dish and its ewer, most elaborately and beautifully engraved.  
 1 Very fine ewer, of most elegant form and engraved workmanship, belonging to the Doge Cicognara.  
 2 Tall and grand fire-dogs, fine style and elaborate workmanship.  
 7 2 fine fire-dogs of the same period, with fender, and four objects for fire use, from the Brancaloni Palace.  
 2 Very fine and elaborate candlesticks of the most beautiful workmanship.  
 10 Others, all of excellent forms, and damascened with silver.  
 1 Grand knocker, of fine design and beautiful workmanship, by John of Bologna.  
 4 Grand branches or arms for lights.  
 9 Inkstands, and pieces of finely chiseled cinquecento workmanship.  
 1 Fine bust by Sansovino.  
 8 Ewers and one plate, of various forms, chiseled and repoussé.  
 36 Various objects, amongst which are two bells, seven statuettes of musicians, &c.  
 1 A curious fountain in the form of a castle.  
 1 Richly engraved basin with handle.  
 23 Objects, various.  
 1 Large metal chandelier.

109

£1,785 0 0

## No. 3.

Objects in silver, curious clocks, and various articles of fine metal work. 27 pieces :—

- 1 Tazza, silver gilt, fine repoussé work.  
 2 Stands, supported by a Chimera.  
 1    " with three stages.  
 1    " said to be by Michael Angelo.  
 2    " men kneeling.  
 1    " small do.  
 1    " with three tritons.  
 1 Crystal diminishing glass, silver mounted.  
 4 Clocks, various.  
 1 Maser bowl in marble, with silver gilt mounting,  
     date 1521.  
 12 Various small objects, according to catalogue.

27

£351 0 0

## No. 4.

The Raffaelle dishes, plates, most of which are of the greatest importance, number 115 pieces, amongst which are :—

- 1 Grand plate, with portrait of Perugino.
  - 1     "     with the arms of Guido Ubaldo.
  - 1     "     Count Brancaleoni.
  - 1     "     with arms in centre, and a dance of Cupids on the border.
  - 1     "     Moses striking the Rock.
  - 1     "     by M. Georgio.
  - 1     "     with the arms of Montefeltro.
  - 1     "     " chi a tempo non dorma."
  - 1     "     " amaro chi me amara."
  - 1     "     arms of Francesco Maria Primo.
  - 1     "     arms of Due d'Urbino, "viva in æternum."
- 2 With portraits described in Passeri.  
102 Others, nearly 50 of which are reputed to be by the Maestro Georgio.

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115

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£1,980 0 0

## No. 5.

The Raffaelle ware vases, one of which is most perfect and striking, are also of great value, from being by the Maestro Georgio, being in all 50 pieces; they are :—

- 1 One vase and cover, by Maestro Georgio.
- 1 A very curious and rare group, the organ players.
- 2 Grand pilgrims, bottles.
- 1 Grand vase, with inscription "fatto in Urbino."
- 2 Smaller vases : "ardet in eternum."
- 5 Salts, various.
- 2 Saucieres.
- 7 Plaque, signed with a monogram.
- 35 Vases and cups, the major part with the Reflet.

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50

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£870 0 0

## No. 6.

The faience of France, which has become rare, offers interesting specimens, and, in conjunction, the ware of Bernard Palissy, exhibits a specimen of the greatest beauty. 24 pieces :—

- 6 Plates of "du midi."
- 5 Vases from Valence and Dauphiné.
- 1 Large "soupiere."
- 2 Plates, large, with reptiles.
- 1     "     la belle jardinière.
- 7     "     various.
- 1 Fountain with shells, &c.
- 1 Ewer, or vase, very fine.

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24

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£439 0 0

## No. 7.

Flemish pottery and two circular plates, one in white metal and one in alabaster, making in all 10 pieces :—

- 8 Pots, various, in grès de Flandres.
- 2 Circular dishes, one white metal, one alabaster.

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10

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£40 0 0

## No. 8.

The Venetian glass has some large and beautiful specimens of the gold and enamelled dishes, also the glasses of various elegant forms and light texture, as well as a chandelier of great beauty, in all 91 pieces :—

- 19 Dishes and cups, gilt and enamelled.
- 71 Glasses, and various other objects.
- 1 Grand chandelier, with beautiful flowers.

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91

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£508 0 0

## No. 9.

Various objects of great interest for domestic purposes, of the period; 45 pieces:—

- 28 Knives, forks, spoons, scissors, &c.
- 4 Combs and busks.
- 7 Keys.
- 2 Escarsells, 1 gothic, 1 renaissance.
- 4 Others, various.

45

£148 0 0

## No. 10.

Limoge enamels, amongst which are 2 portraits, very rare; 1 large Head of Lucretia, surrounded by a border, and various others; in all, 25 pieces:—

- 1 Portrait, Chancellor of France.
- 1 " of King of Navarre.
- 5 " of Emperors, Roman.
- 1 " of Lucretia, with border.
- 4 Large ovals, P. R.
- 1 " P. Courtois.
- 3 Salts, P. Rexmond.
- 2 Plates, I. Courtois.
- 1 Inkstand, enriched with arabesques.
- 6 Small plaques, various.

25

£573 0 0

## No. 11.

Ivories, &c.; 3 pieces:—

- 1 Ivory dyptic, incomplete.
- 1 Coffer, history, Pyramus and Thisbe.
- 1 Small coffer, imitation ivory.

3

£60 0 0

## No. 12.

Lucca della Robbia ware; 2 pieces:—

- 1 Holy Family.
- 1 Adoration.

2

£80 0 8

## No. 13.

Marble and Stone Sculpture, and Alabaster; 6 objects:—

- 1 Grand chimney-piece, in stone, with bold frieze, &c.
- 1 Marble group of the Holy Family.
- 1 " bust of a Venetian Senator.
- 1 " small bust of the Duchess of Urbino.
- 1 " bas relief, by Pisani.
- 1 Alabaster bas relief, Prodigal Son.

6

£620 0 0

## No. 14.

Medals of principal persons of the period; 106:—

- 106 Medals, various personages of the 14th, 15th, and 16th centuries

£380 0 0

## No. 15.

Painted and vitrified glass, adapted to 8 windows, containing 28 circular subjects, from sacred and profane history:—

- 8 Stained glass windows

£120 0 0

## No. 16.

Portraits; in all, 9:—

- 1 Portrait, Laura Sade.
- 1 " of Monk; by Gian Bellini.
- 1 " Flemish school.
- 2 " Saints, by Crevelli.
- 1 " Holy Family, by Vivarini.
- 1 " Virgin and Child; Lued van Leyden.
- 1 " " after Parmegiano.
- 1 " Wife of Luther.

9

£560 0 0

## No. 17.

Stuffs and Embroideries, and Tapestries: 20 pieces:—

- 2 Portières, rich crimson and gold; cut raised velvet; fine.
- 1 Bed furniture, blue and silver.
- 2 Curtains, embroidered with silk, on silk canvas.
- 2 Cloth table covers, richly embroidered with silk.
- 3 Tapestries to go round a room.
- 7 Pieces, embroidered on yellow satin.
- 2 Crimson brocata portières.
- 1 Piece of rich stuff, shot with silver and gold.

£180 0 0

*Sent to Mr.  
Sandars*

RECAPITULATION.

No.	1. Richly carved furniture	£2,888 0 0	2. Bronzes	3000	3000	2.000
2.	Bronzes	1,785 0 0	2.000	-	2000	1800
3.	Orfèvrerie and fine metal work	351 0 0	400	-	400	350
4.	Raffaelle ware, plates, &c.	1,980 0 0	5000	4000	4000	4000
5.	" vases, &c.	870 0 0	2500	1800	1600	600
6.	Palissy ware and other French faience	439 0 0	800	600	600	50
7.	Flemish pottery, &c.	40 0 0	50	50	50	50
8.	Venetian glass and large chandelier	508 0 0	1000	1000	1000	1000
9.	Various objects	148 0 0	200	200	200	150
10.	Limoge enamels	573 0 0	700	700	700	700
11.	Ivories, &c.	60 0 0	80	80	80	60
12.	Lucca della Robbia ware	80 0 0	100	100	100	100
13.	Sculpture in marble, stone, &c.	620 0 0	700	620	620	620
14.	Medals	380 0 0	500	450	450	380
15.	Stained glass	120 0 0	200	200	200	200
16.	Pictures	560 0 0	750	700	700	700
17.	Stuffs and embroideries	180 0 0	250	200	200	180
18.	Addenda, various, as per letter	200 0 0	250	250	250	200
		£11,782 0 0	18,450	16,550	16,550	15,890

Having thoroughly gone through and estimated this collection, I beg to inform you, that I consider it in every way worthy of your consideration, and I can most confidently recommend the purchase of it for a public museum. I also venture to assert, that it is one of the very few opportunities that occur to possess a collection of mediæval art, and trust it will be considered too rare and valuable to be lost sight of. It remains for me to state, that M. Soulage offers the collection complete for the sum of 11,000L.

I have the honour to be, &c.  
J. WEBB.

I HAVE carefully gone through the detailed lists of the "Soulage Collection," assisted by a series of photographs representing nearly all the principal objects, and beg to say that I entirely concur in Mr. Webb's estimate of its value and importance.

The collection is singularly free from merely trivial objects of "vertu," having been formed with the view of systematically illustrating the progress of Decorative Art in the mediæval and renaissance periods. As regards the prices at which the various classes of specimens are estimated, I have to state that except one or two sections, they are decidedly under the corresponding averages of the Bernal sale, whilst the objects themselves, generally speaking, are of superior relative value and importance.

I am, &c.

J. C. ROBINSON,

*Curator of the Museum of Art, Marlborough House.*

To Henry Cole, Esq., C.B., &c.



*John C. Baddeley*  
*M. Webb*

CATALOGUE

OF A

COLLECTION

OF

OBJECTS OF ORNAMENTAL ART,

FORMED BY

M. SOULAGES, OF TOULOUSE.

*BY J. WEBB.*



LONDON :

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,  
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.  
FOR HER MAJESTY'S STATIONERY OFFICE.

1856.



16. Fine plate with warriors.
- 16n. Fine plate with warriors.
17. Fine plate, history of Jason.
- 17o. Fine plate, history of Abraham,
18. Fine plate, the Virgin seated.
19. Fine plate, female portrait (*amaro che me amara*).
20. Fine plate with reflected color.
- 20p. Fine plate with reflected color.
- 20q. Fine plate with reflected color.
21. Fine plate with rabbits in centre.
22. Fine plate, arabesque arms, Francesco Maria Prino.
23. Fine plate, arms of Duc d'Urbino, *Viva in eternum*.
24. Fine plate, reflet inscription "viva."
- 24r. Fine plate, portrait of a man.
25. Fine plate, Andromeda and Perseus.
26. Fine plate, a lamb bearing the cross.
27. Fine plate, the death of Narcissus.
28. Fine plate, with rays, a saint in desert in middle.
29. Fine plate with arabesques, subject in centre.
30. Fine plate, the birth of Adonis.
31. Fine plate, hands clasped (Goodfaith).
32. Fine plate, subject, animals and figure.
33. Fine plate with head and two eyes above.
34. Fine plate, male portrait reflet.
35. Fine plate, female portrait, B. B.
36. Fine plate, reflet with I. H. S.
- 36s. Fine plate, reflet with I. H. S.
37. Plate the subject, Angelica.
38. Plate described in Passeri.
- 38t. Plate the companion.
39. Plate the head of St John.
40. Plate with subject.
- 40u. Plate with subject.
- 40v. Plate with subject.
- 40w. Plate with subject.
- 40x. Plate with subject.
- 40y. Plate with subject.
41. Small plate with centre for ewer.
42. Large plate with centre for ewer.
43. Large plate with arabesques and syren.
44. Large plate with rays, Flaminius.
45. Plate with portrait.
- 45z. Plate with portrait.
- 45aa. Plate with portrait.
46. Large plate (historical).
- 46bb. Large plate (historical).

- 46cc. Large plate (historical).  
 46dd. Large plate (historical).  
 47. Large plate (historical, Leo X.)  
 48. Pierced basket.  
 49.-83. Thirty-four plates, various.  
 83ee. Plate of the same kind.  
 83ff. Plate of the same kind.  
 83gg. Plate of the same kind.

In all 116 plates.

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### MAJOLICA VASES, &c.

84. The organ-player.  
 85. A sauce-boat as syren.  
 86. Salt-cellars.  
 87. Salt-cellars.  
 88. Small aiguière (wanting foot).  
 89. Large aiguière, complete.  
 90. Basin.  
 91. Grand vase and cover, Maestro Giorgio.  
 92. Grand pilgrim's bottle.  
 93. Grand pilgrim's bottle.  
 94. Vase with dragon (no foot).  
 95. Grand vase, moresque.  
 96. Grand vase, Fatto in Urbino.  
 97-99. Three grand vases, à Gandron.  
 100-1. Two grand cups, Maestro Giorgio.  
 102. Larger cup, blue friséé.  
 103-4. Two vases for oil and vinegar.  
 105. Sauce-boats (a dolphin).  
 106-7. Two small cups (Pesaro).  
 108-10. Three salt-cellars.  
 111. Vase with three handles (espera in Dio).  
 112-14. Three vases, Etruscan form.  
 115. Small tazza de Marcotello.  
 116. Small pilgrim's bottle.  
 117-18. Two vases as pine apples (1 cover wanting).  
 119. Small plaque (broken).  
 120. Small circular plaque, dated 1491.  
 121. Salt-cellar, Maestro Giorgio.  
 122. Vase.  
 123. Vase without foot.  
 124. Vase and one other.  
 125. Large pot with handle.

126. Large cup.  
 127. Smaller cup.  
 128. Small pot and one other.  
 129. Small two-handled vase and one other.  
 130. Oval bath.  
 131. Candlestick.  
 132. Small cup with milling underneath.  
 133. Small pot or besière.

**FAIENCE OF BERNARD PALISSY AND THE SOUTH OF FRANCE.**

**PALISSY.**

134. Large dish with reptiles.  
 135. Large dish with reptiles.  
 136. Smaller dish with subject, "La belle Jardinière."  
 137. Smaller dish, the Baptism.  
 138. Saladier with rays.  
 139. Plate, Andromeda and Perseus.  
 140-42. Three plates for spices.  
 143. Plate with masks (broken).  
 144. Fine vase, shape of a sauce-boat.  
 145. Fountain.

**FAIENCE OF THE SOUTH OF FRANCE.**

- 146-51. Six plates, various designs.  
 152-56. Five vases, Valence and Dauphiné.  
 157. Round metal dish, raised subjects (Gaspar Enderben).

**GRES DE FLANDRES.**

158. Round sculptured dish in alabaster.  
 159-66. Eight pots, Grès de Flandres, various.  
 166hh. Large deep , as soup tureen.

**VENETIAN GLASS.**

- 167-84. Eighteen enamelled dishes.  
 185. Fine goblet, incrusted gold.  
 186. Large glass jug with handle, form Gothic.  
 187. Large tazza, peculiar form.

188. Mule with blue interspersed.  
 189. A vessel in form of a ship (broken).  
 190. A vessel with stag's head as a syphon.  
 191. Large blue goblet.  
 192-95. Four vases, the body in form of a shell.  
 196. Small blue vase.  
 197. Small opal (much broken).  
 198. Small flacon.  
 199. Small bottle, vitro fiorito.  
 200-54. Fifty-five glasses, various (first 9 numbers broken).  
 255. Large basin, in smeltz.  
 256. Ewer (en suite)  
 257. Chandelier, with flowers, for twelve lights.
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#### VARIOUS.

- 258-67. 10 Carved ivory handles.  
 268-70. 3 Carved spoon and fork, and 1 fork with ivory handle.  
 271-72. 2 Knife and fork, silver engraved handles.  
 273-74. 2 Fork and spoon, silver gilt.  
 275-81. 7 Steel knives (one with brass handles).
- 24 objects.
282. Penknife with long ivory handle.  
 283. Scraper-out with ivory handle.  
 284. Scissors in sheath.  
 285. Small steel etui.  
 286. Ivory comb.  
 287. Ivory comb with bas-relief.  
 288-89. Two ivory combs, engraved.  
 290-98. Rams heads, arms of Roveri.  
 299. Small iron lock, 16th century.  
 300. Pair of pincers with dolphin.  
 301. Gothic.  
 302.  
 303. Ivory diptych (part wanting).  
 304. Hexagon coffer, Pyramus and Thisbe.  
 305. Small composition coffer, imitation ivory,  
     Limoges enamels.  
 306-10. Five large heads of emperors.  
 311. Large head of Lucrece with arabesque border.  
 312-15. Four oval plaques, P.R.  
 316. One oval plaque, Courtois.  
 317. Portrait, Tiercelin la roche du maine.

318. Portrait of a man, Penicaud.  
 319. Small oval subject, Olympe.  
 320. Small oval subject, Parnasse.  
 321.  
 322.  
 323. Small plaque, Leonard Limousin.  
 324. A cockade, Penicaud.  
 325. Escritoire with arabesques.  
 326-27. Two plates (J. Courtois).  
 328-29. Two salts (Rixmond).  
 330. One salt (Rixmond).

### BRONZES.

331. A richly engraved brass dish.  
 332. A ewer en suite.  
 333. Grand ewer, the dege Cicognara.  
 334. Pair of grand bronze firedogs.  
 335. Pair of grand bronze firedogs (smaller).  
 336-39. Four irons, metal handles.  
 340-41. Two iron fenders.  
 342. Pair of fine bronze candlesticks.  
 343-45. Three pairs of Venetian candlesticks, incrusted silver.  
 346. Pair of bronze Venetian candlesticks, incrusted silver.  
 347. Single bronze Venetian candlestick, incrusted silver.  
 348. Single bronze Venetian candlestick, incrusted silver.  
 349-50. Two bronze lamps.  
 351. Bronze escritoire.  
 352. Penholder to escritoire.  
 353. Escritoire with figure of Hope.  
 354. Four-sided escritoire, with Apollo at bottom.  
 355-358. Four fine large arms for lights.  
 359. Grand knocker, I., of Bologna.  
 360. Lamp, with head of a negro.  
 361. Parfumoire, fine.  
 362. Grand bust by Sansovino.  
 363. Small bronze, Satan overthrown.  
 364. Ewer damascened, loose foot.  
 365. Ewer, repoussé.  
 366-70. Five plain ewers, various sizes.  
 371. Plate, engraved.  
 372-73. Two bells (one cracked).

374. Key of small fountain.  
 375. Small fountain or robinet.  
 376. Syren with two tails.  
 377. Watch-hook or porte-montre.  
 378. A bronze of the hawk hunter.  
 379. David conqueror.  
 380. The slave.  
 381, 382. Two tools, one taken from the tomb of the Fool of Charles XI.  
 383-86. Four handles for fire utensils.  
 387-93. Seven small musicians.  
 394-97. Four syren supports.  
 398. One of a set of chessmen, representing a monk.  
 399. A child holding a tortoise.  
 400. Large bronze chandelier.  
 401-4. Four eagle supports.  
 405. Fountain representing a castle.  
 406. Engraved sceau or pail.  
 408. Pair of snuffers.  
 409-10. Two eagle's heads as tops of bottles.

#### SILVER AND FINE METAL WORK.

411. Silver tazza repoussé.  
 412-13. Two bronze stands or drageoir, silver faces.  
 414. Tall bronze stand, mounted with others.  
 415. A man kneeling holding a shell (Michael Angelo).  
 416-17. Two men kneeling holding shells.  
 418-19. Two men kneeling holding shells (smaller).  
 420. Drageoir, three tritons.  
 421. Diminishing glass, silver mounted.  
 422. Metal frame for portrait.  
 423. Small clock, with figure of Fortune.  
 424. Small clock, with figure of a Turk.  
 425. Small clock, with a tower.  
 426. Small clock (square).  
 427. Gilt inkstand with sundial.  
 428. Small cup with compass.  
 429. Compass.  
 430. Small Byzantine flacon.  
 431. Corkscrew in silver.  
 432. Small silver étui.  
 433. Scissors and two other pieces.  
 434. Silver-gilt pen.  
 435. Benitier, inlaid with pierre dure.  
 436. Marble maza bowl, mount silver, 1521.

**LUCA DELLA ROBBIA.**

437. Holy Family (broken).  
438. The Adoration.

**MARBLE AND STONE.**

439. Bust in marble, Venetian senator.  
440. Marble bas-relief, head by Pisano.  
441. Small bust, Duchesse d'Urbino.  
442. Large sculptured stone chimney-piece.  
443. Alabaster bas-relief, the Prodigal Son.  
444. Group in marble, the Holy Family.

**STAINED GLASS.**

- 445-72. Twenty-eight squares of stained glass, each containing a circular piece with subjects (5 cracked).

**MEDALS.**

- 473-578. 106 medals of various sizes and descriptions.

**PICTURES.**

579. Portrait of Laura Sade, in carved and gilt frame.  
580. Two saints by Cuvilli, in a richly carved and gilt frame.  
581. The Holy Family (Vivarini), in richly carved and gilt frame.  
582. An abbot (J. Bellini), in richly carved and gilt frame.  
583. Portrait of a man (Holbein), in richly carved and gilt frame.  
585. The Holy Family (Parmeziano), in richly carved and gilt frame.  
586. Portrait, Luther's wife, in richly carved and gilt frame.

**STUFFS, EMBROIDERIES, AND TAPESTRIES.**

587. Two portières, in crimson and gold velvet.  
588. Bed furniture, blue velvet and light ornaments.  
589. Two curtains, embroidered on silk canvass.

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- 590-91. Two embroidered table covers.  
 592-94. Three tapestries round the salon.  
 595-601. Seven pieces of embroidery, on yellow satin.  
 602. Two crimson brocatel portières.  
 603. Piece of rich stuff, shot with gold.

#### CARVED FURNITURE, CHAIRS, &c. &c.

- 604-11. Eight grand Venetian chairs, gilt.  
 612-26. Fifteen grand Venetian chairs, gilt.  
 627-40. Fourteen large fauteuils, no gilding.  
 641-49. Nine single chairs, no gilding.  
 650-53. Four grand fauteuils, incrusted with ivory and the arms of Guido Balvo.  
 654. Arm-chair, inlaid.  
 655-56. Two large carved coffers, subject, "David and Goliath."  
 657. Table with desk and drawers as a writing-table.  
 658-59. Two tables with carved supports.  
 660-62. Two carved buffets.  
 663. Small armoire.  
 664. Small console table.  
 6d5. Inlaid secretary, Guido Balvo.  
 666-67. Two inlaid chests, the same style to be.  
 668. Grand lanthern.  
 669. Carved Florentine mirror with metal reflector.  
 670. Richly carved round mirror, Borgia.  
 671. Psyche, "Isoti de Rimini" (in repair).  
 672. Early mirror, ebony frame, Visconti.  
 673. Adam on Eve, on polished steel mirror.  
 674-75. Two bellows with bronze nozels.  
 676. One bellows (repairing).  
 677. Small reading stand.  
 678. Carved oak credence.  
 679. Large carved and gilt frame.  
 680. Set of boldly carved cornices round the salon.  
 681. Set of boldly carved cornices round the dining-room.  
 682-89. Eight sets of shelves for the plates.  
 690. A finely carved amorino.  
 691. Carved amorino, less elaborate.

## ADDENDA.

- 692-95. Four pieces painted frieze, Paul Veronese.  
 696. Pilgrim's bottle in blue glass, mounted in wrought metal, Limoges enamel head in centre.  
 697. Small coffer, arms of Montefeltro.  
 698. Small coffer, no arms.  
 699. The upper part of a fine touchere.  
 700. Fine iron lock with canopies.  
 701. Fine iron lock, Gothic.  
 702-4. Two rich lock fronts, Louis XII.  
 705. An early wooden lock, 13th century, curious.  
 706. Front of a Gothic lock.  
 707-09. Two inlaid and one metal box as a watch case.  
 710. An enamelled flacon.  
 711-13. Three knife handles (2 enamelled).  
 714. Small bronze mask.  
 715. Metal syren.  
 716-17. Two griffins, coffer supports.  
 718. Figure in walnut as a candlestick.  
 719. A length of cut velvet.

## ADDENDA OF AUGUST 1856.

720. A widow's cap with bugles.  
 721. Curious iron padlock and key.  
 722. A renaissance lock and key.  
 723. Drageoir, metal repoussé.  
 724. A cushion covered in silk for fauteuil.  
 A Palissy dish, the Baptism.  
 Three Palissy vases.  
 An iron fender.

These three articles,  
 although extra, are  
 entered and num-  
 bered under their  
 different heads in  
 general Catalogue.

The following 23 objects are entered in the original Catalogue as 23 divers objects, under the head of bronzes.

- 725-728. Four metal pediments, various sizes.  
 729-730. Two large bronze heads.  
 731-738. Eight smaller bronze heads.  
 739-741. Three syrens holding a book each.  
 742. One syren holding a vase.  
 743. One griffin coffer support.  
 744. Round medallion, Judgment of Paris.  
 745. Small thin figure.  
 746. Elegant repoussé drop ornament.  
 747. Small mascaron.

*a to h h. 34.*  
 counted as 7.

788.

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748. Small gilt watch-key.  
 9. Three odd pairs of iron locks.

This Collection has been  
published by command of  
William & John Bruce Esq.  
who have undertaken to give  
it up to the publick at a sum  
to be fixed by the  
publick authorities.

In the first instance  
it will be offered for sale  
to Mr. Murray Esq.  
and a Committee.

It will be submitted to  
the publick judgment in  
confidence that the  
its other and value  
will be recognized so  
as to justify the Government  
in purchasing it for the  
Country.

at the price which was  
paid for it together with the  
costs & expenses of  
removal. In case the  
Government decline to  
purchase it will be put to  
auction.

will know to be  
on the 1st of the Year  
are to commence the  
cataloguing of  
all the books by  
the author.

The collection has been  
arranged to be given  
in course of being formed  
and as one class books  
of other art apply  
to the domestic life  
of the 16<sup>th</sup> Century  
believed to be even  
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MS. A. 2. 23

REPORT

ON THE

COLLECTION OF ORNAMENTAL ART

AT TOULOUSE.

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BY J. WEBB.

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MR. WEBB'S REPORT ON THE COLLECTION OF ORNAMENTAL ART  
AT TOULOUSE.

To Henry Cole, Esq., C.B., Inspector General of the Department of Science and Art.

13, George Street, Hanover Square,  
23 April 1856.

SIR, In compliance with your request, I proceeded to Toulouse for the purpose of valuing the collection of M. Soulage, which he has offered to you for sale. I examined the collection with care, and in detail; and I beg leave to submit the following report on the results of my investigation:—

The collection of mediaeval furniture, bronzes, &c. &c., belonging to M. Soulage, at Toulouse, is of very considerable importance and magnitude, being composed of 865 various objects. It has the great interest attached to it of having been got together with a view to illustrate the domestic usages of the middle ages. The principal pieces are of a first-rate character and importance, not only in point of quality as works of art, but also in many cases from having belonged to personages of historical note.

I would specify the grand chimney piece, in fine stone, sculptured by the brothers Lombardi; the magnificent lanthorn, executed in carved wood for the palace of the Doge Gradenigo; the tall and matchless fire dogs, in bronze; also the smaller ones, from the Brancaleoni palace; the fine bronze candlesticks of exquisite workmanship; the magnificent knocker in bronze, by John of Bologna; the carved furniture, comprising chairs of the rarest and most interesting forms; the richly carved cabinets, armoires, buffets, tables, &c. &c. The Raffaelle-ware is very conspicuous and important in this collection, comprising specimens of most of the celebrated potteries of Italy; amongst them will be found no less than 52 plates and dishes attributed to Maestro Georgio, one quite unique and of great value, representing the portrait of Perugino, after a drawing said to have been furnished by Raphael to the fabric at Urbino; also various interesting vases and cups of the same character, one of which is of the rarest beauty. The Limoges enamels, although not numerous, have amongst them two portraits of high value. The Italian medals, representing the celebrated personages of the renaissance, are replete with beauty and interest. Among the "orfévrerie" is a piece reputed to be from the design of Michael Angelo; besides many others equally interesting.

The Palissy ware, though confined to a few specimens, boasts of a ewer or vase remarkable for its finish, beauty, and colour, and the like is not now to be met with. In every other section, indeed, there is something to mark a superior character to anything that can be obtained at the present moment.

Taking, therefore, the quality of most of the objects, their great interest in bearing the arms, crests, and monograms of the various remarkable and great persons to whom they appertained, the collection possesses a consequence which I have no fear of overstating,

4

especially when, as at present, the Continent of Europe is being traversed by amateurs, dealers, and others, all anxious to secure everything that has pretensions to art or history, offering very high prices (which are daily augmenting) as the only means of tempting the possessors to part with their specimens.

I have based my valuation in a certain degree on present prices, because most high and tempting offers have already been made to M. Soulage for many of the objects; and, I believe, that if this collection were to be submitted to public competition, so great would be the desire to possess many or most of the articles, that many wealthy persons to whom it is well known would bid with a determination to purchase, and the product of the sale would arrive at a much higher point than might otherwise be anticipated, an event now of very frequent occurrence.

I propose here to give the estimate of each section in bulk; the number of objects and the aggregate prices will be as follows:—

No. I.

The carved wood furniture, of which there are 88 pieces, comprises,—

- 51 Italian chairs, of various character, all interesting, and now become most difficult to obtain.
- 2 Large Italian coffers, with magnificent friezes, representing the history of David, &c.
- 1 Grand Hall lantern, most elaborately designed and carved in wood, with cariatydes, boys, mascarons, &c.; formerly from the palace of the Doge Gradenigo.
- 4 Carved tables, various.  
Carved buffets.
- 3 Inlaid secretaire and 2 coffers, the same as the 4 chairs, with the arms of Guido Ubaldo.
- 3 Tall walnut-tree cabinets or armoires, most elaborately sculptured.
- 1 Florentine mirror, in richly carved frame.
- 1 Most elaborately sculptured circular mirror, with metal reflector, and very quaint devices, &c., from the Borgia Palace.
- 1 Psyche, in carved wood, Isote d'Arimini.
- 1 Inlaid ebony frame, containing an unusual large metallic reflector, from the Visconti.
- 1 Smaller metallic reflector, with Adam and Eve painted on it.
- 3 Finely carved bellows, of very high quality.
- 1 Small reading stand.
- 1 Credence of the transition period, very elaborate.
- 1 Large carved and gilt Venetian picture frame.
- 2 Sets of elaborate carved cornices for the ceilings of two rooms.
- 8 Sets of stands for Majolica dishes.

No. 2.

The bronzes, which are also most important, and now very rare, comprising 109 objects :—

- 2 A large dish and its ewer, most elaborately and beautifully engraved.
  - 1 Very fine ewer, of most elegant form and engraved workmanship, belonging to the Doge Cicognara.
  - 2 Tall and grand fire-dogs, fine style and elaborate workmanship.
  - 7 2 fine fire-dogs of the same period, with fender, and four objects for fire use, from the Brancaloni Palace.
  - 2 Very fine and elaborate candlesticks of the most beautiful workmanship.
  - 10 Others, all of excellent forms, and damascened with silver.
  - 1 Grand knocker, of fine design and beautiful workmanship, by John of Bologna.
  - 4 Grand branches or arms for lights.
  - 9 Inkstands, and pieces of finely chiseled cinquecento workmanship.
  - 1 Fine bust by Sansovino.
  - 8 Ewers and one plate, of various forms, chiseled and repoussé.
  - 36 Various objects, amongst which are two bells, seven statuettes of musicians, &c.
  - 1 A curious fountain in the form of a castle.
  - 1 Richly engraved basin with handle.
  - 23 Objects, various.
  - 1 Large metal chandelier.

109 - - - - - £1,785 0 0

No. 3.

Objects in silver, curious clocks, and various articles of fine metal work. 27 pieces:—

- 1 Tazza, silver gilt, fine repoussé work.
  - 2 Stands, supported by a Chimera.
  - 1      " with three stages.
  - 1      " said to be by Michael Angelo.
  - 2      " men kneeling.
  - 1      " small do.
  - 1      " with three tritons.
  - 1 Crystal diminishing glass, silver mounted.
  - 4 Clocks, various.
  - 1 Maser bowl in marble, with silver gilt mounting  
date 1521.
  - 12 Various small objects, according to catalogue.

27

## No. 4.

The Raffaelle dishes, plates, most of which are of the greatest importance, number 115 pieces, amongst which are :—

- 1 Grand plate, with portrait of Perugino.
- 1      "      with the arms of Guido Ubaldo.
- 1      "      Count Brancaleoni.
- 1      "      with arms in centre, and a dance of Cupids on the border.
- 1      "      Moses striking the Rock.
- 1      "      by M. Georgio.
- 1      "      with the arms of Montefeltro.
- 1      "      " chi a tempo non dorma."
- 1      "      " amaro chi me amara."
- 1      "      arms of Francesco Maria Primo.
- 1      "      arms of Due d'Urbino, "viva in aeternum."

2 With portraits described in Passeri.

102 Others, nearly 50 of which are reputed to be by the Maestro Georgio.

£1,980 0 0

115

## No. 5.

The Raffaelle ware vases, one of which is most perfect and striking, are also of great value, from being by the Maestro Georgio, being in all 50 pieces; they are :—

- 1 One vase and cover, by Maestro Georgio.
- 1 A very curious and rare group, the organ players.
- 2 Grand pilgrims, bottles.
- 1 Grand vase, with inscription "fatto in Urbino."
- 2 Smaller vases : "ardet in eternum."
- 5 Salts, various.
- 2 Saucieres.
- 7 Plaque, signed with a monogram.
- 35 Vases and cups, the major part with the Reflet.

£870 0 0

50

## No. 6.

The faience of France, which has become rare, offers interesting specimens, and, in conjunction, the ware of Bernard Palissy, exhibits a specimen of the greatest beauty. 24 pieces :—

- 6 Plates of "du midi."
- 5 Vases from Valence and Dauphiné.
- 1 Large "soupiere."
- 2 Plates, large, with reptiles.
- 1      "      la belle jardinière.
- 7      "      various.
- 1 Fountain with shells, &c.
- 1 Ewer, or vase, very fine.

£439 0 0

24

## No. 7.

Flemish pottery and two circular plates, one in white metal and one in alabaster, making in all 10 pieces:—

- 8 Pots, various, in grès de Flandres.
- 2 Circular dishes, one white metal, one alabaster.

10

£40 0 0

## No. 8.

The Venetian glass has some large and beautiful specimens of the gold and enamelled dishes, also the glasses of various elegant forms and light texture, as well as a chandelier of great beauty, in all 91 pieces:—

- 19 Dishes and cups, gilt and enamelled.
- 71 Glasses, and various other objects.
- 1 Grand chandelier, with beautiful flowers.

91

£508 0 0

## No. 9.

Various objects of great interest for domestic purposes, of the period; 45 pieces:—

- 28 Knives, forks, spoons, scissors, &c.
- 4 Combs and busks.
- 7 Keys.
- 2 Escarsells, 1 gothic, 1 renaissance.
- 4 Others, various.

45

£148 0 0

## No. 10.

Limoge enamels, amongst which are 2 portraits, very rare; 1 large Head of Lucretia, surrounded by a border, and various others; in all, 25 pieces:—

- 1 Portrait, Chancellor of France.
- 1 " of King of Navarre.
- 5 " of Emperors, Roman.
- 1 " of Lucretia, with border.
- 4 Large ovals, P. R.
- 1 " P. Courtois.
- 3 Salts, P. Rexmond.
- 2 Plates, I. Courtois.
- 1 Inkstand, enriched with arabesques.
- 6 Small plaques, various.

25

£573 0 0

## No. 11.

Ivories, &amp;c.; 3 pieces :—

- 1 Ivory dypic, incomplete.  
1 Coffer, history, Pyramus and Thisbe.  
1 Small coffer, imitation ivory.

£60 0 0

3

## No. 12.

Lucca della Robbia ware; 2 pieces :—

- 1 Holy Family.  
1 Adoration.

£80 0 8

2

## No. 13.

Marble and Stone Sculpture, and Alabaster; 6 objects :—

- 1 Grand chimney-piece, in stone, with bold frieze, &c.  
1 Marble group of the Holy Family.  
1 " bust of a Venetian Senator.  
1 " small bust of the Duchess of Urbino.  
1 " bas relief, by Pisani.  
1 Alabaster bas relief, Prodigal Son.

£620 0 0

6

## No. 14.

Medals of principal persons of the period; 106 :—

- 106 Medals, various personages of the 14th, 15th,  
and 16th centuries

£380 0 0

## No. 15.

Painted and vitrified glass, adapted to 8 windows, containing  
28 circular subjects, from sacred and profane history :—

- 8 Stained glass windows

£120 0 0

## No. 16.

Portraits; in all, 9 :—

- 1 Portrait, Laura Sade.  
1 " of Monk; by Gian Bellini.  
1 " Flemish school.  
2 " Saints, by Crevelli.  
1 " Holy Family, by Vivarini.  
1 " Virgin and Child; Lued van Leyden.  
1 " " after Parmegiano.  
1 " Wife of Luther.

£560 0

9

## No. 17.

Stuffs and Embroideries, and Tapestries: 20 pieces:—

- 2 Portières, rich crimson and gold; cut raised velvet; fine.
- 1 Bed furniture, blue and silver.
- 2 Curtains, embroidered with silk, on silk canvas.
- 2 Cloth table covers, richly embroidered with silk.
- 3 Tapestries to go round a room.
- 7 Pieces, embroidered on yellow satin.
- 2 Crimson brocadel portières.
- 1 Piece of rich stuff, shot with silver and gold.

20

£180 0 0

## RECAPITULATION.

No. 1.	Richly carved furniture	-	-	£2,888	0	0
2.	Bronzes	-	-	1,785	0	0
3.	Orfèvrerie and fine metal work	-	-	351	0	0
4.	Raffaelle ware, plates, &c.	-	-	1,980	0	0
5.	" vases, &c.	-	-	870	0	0
6.	Palissy ware and other French faience	-	-	439	0	0
7.	Flemish pottery, &c.	-	-	40	0	0
8.	Venetian glass and large chandelier	-	-	508	0	0
9.	Various objects	-	-	148	0	0
10.	Limoge enamels	-	-	573	0	0
11.	Ivories, &c.	-	-	60	0	0
12.	Lucca della Robbia ware	-	-	80	0	0
13.	Sculpture in marble, stone, &c.	-	-	620	0	0
14.	Medals	-	-	380	0	0
15.	Stained glass	-	-	120	0	0
16.	Pictures	-	-	560	0	0
17.	Stuffs and embroideries	-	-	180	0	0
18.	Addenda, various, as per letter	-	-	200	0	0
				<u>£11,782</u>	0	0

Having thoroughly gone through and estimated this collection, I beg to inform you, that I consider it in every way worthy of your consideration, and I can most confidently recommend the purchase of it for a public museum. I also venture to assert, that it is one of the very few opportunities that occur to possess a collection of mediæval art, and trust it will be considered too rare and valuable to be lost sight of. It remains for me to state, that M. Soulage offers the collection complete for the sum of 11,000*l.*

I have the honour to be, &c.

J. WEBB.

I HAVE carefully gone through the detailed lists of the "Soulage Collection," assisted by a series of photographs representing nearly all the principal objects, and beg to say that I entirely concur in Mr. Webb's estimate of its value and importance.

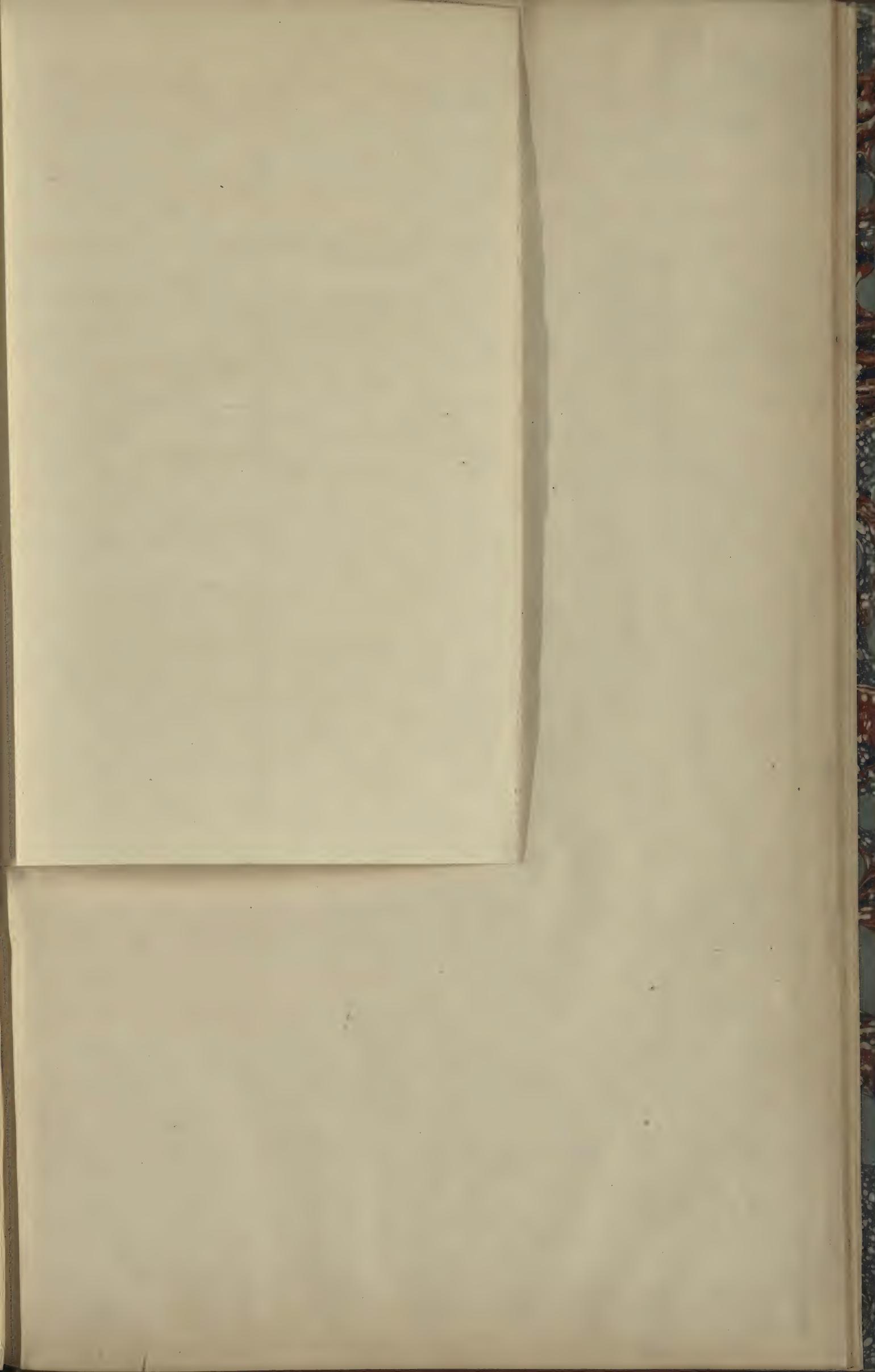
The collection is singularly free from merely trivial objects of "vertu," having been formed with the view of systematically illustrating the progress of Decorative Art in the mediæval and renaissance periods. As regards the prices at which the various classes of specimens are estimated, I have to state that except one or two sections, they are decidedly under the corresponding averages of the Bernal sale, whilst the objects themselves, generally speaking, are of superior relative value and importance.

I am, &c.

J. C. ROBINSON,

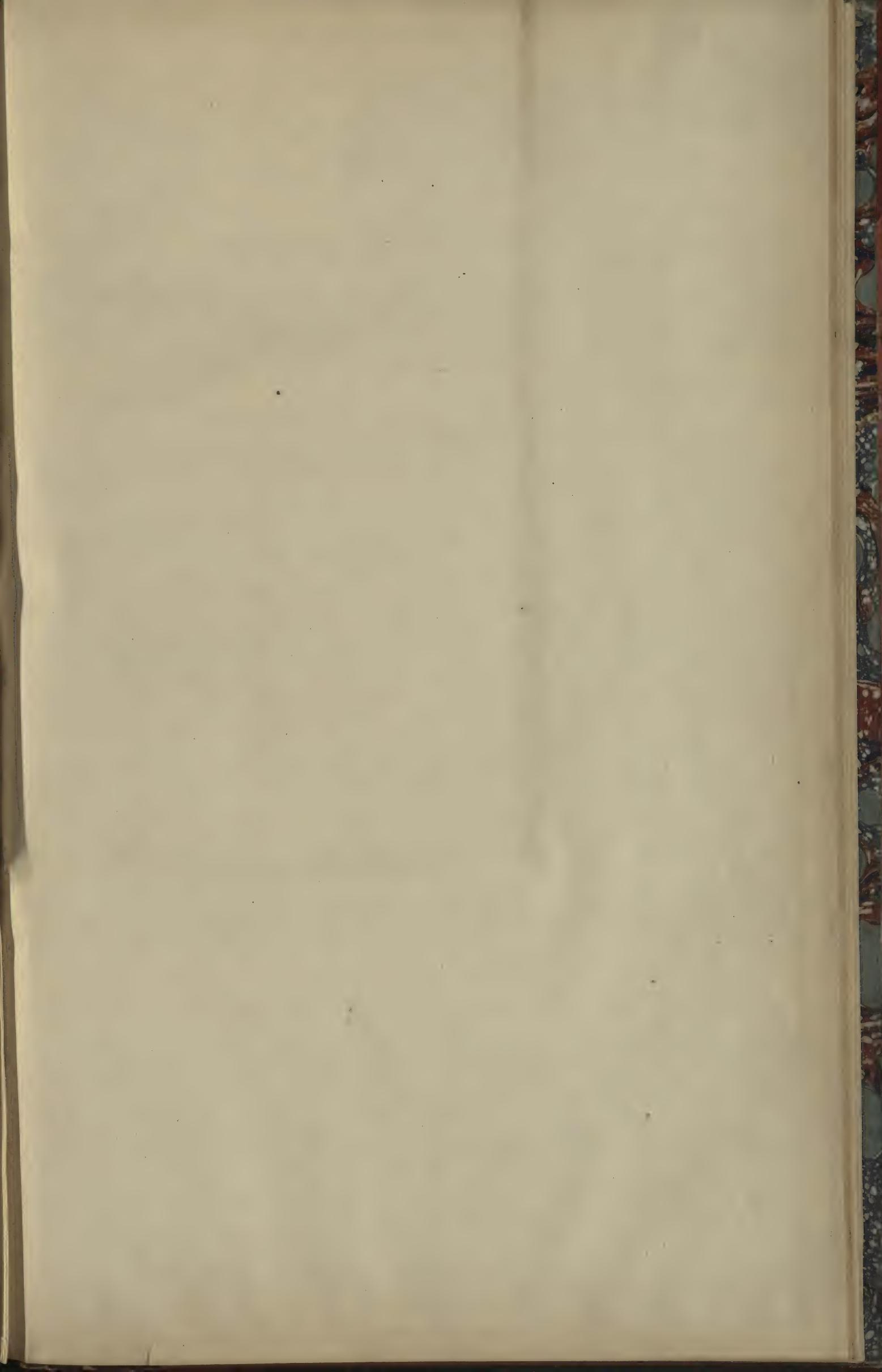
*Curator of the Museum of Art, Marlborough House.*

To Henry Cole, Esq., C.B., &c.



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